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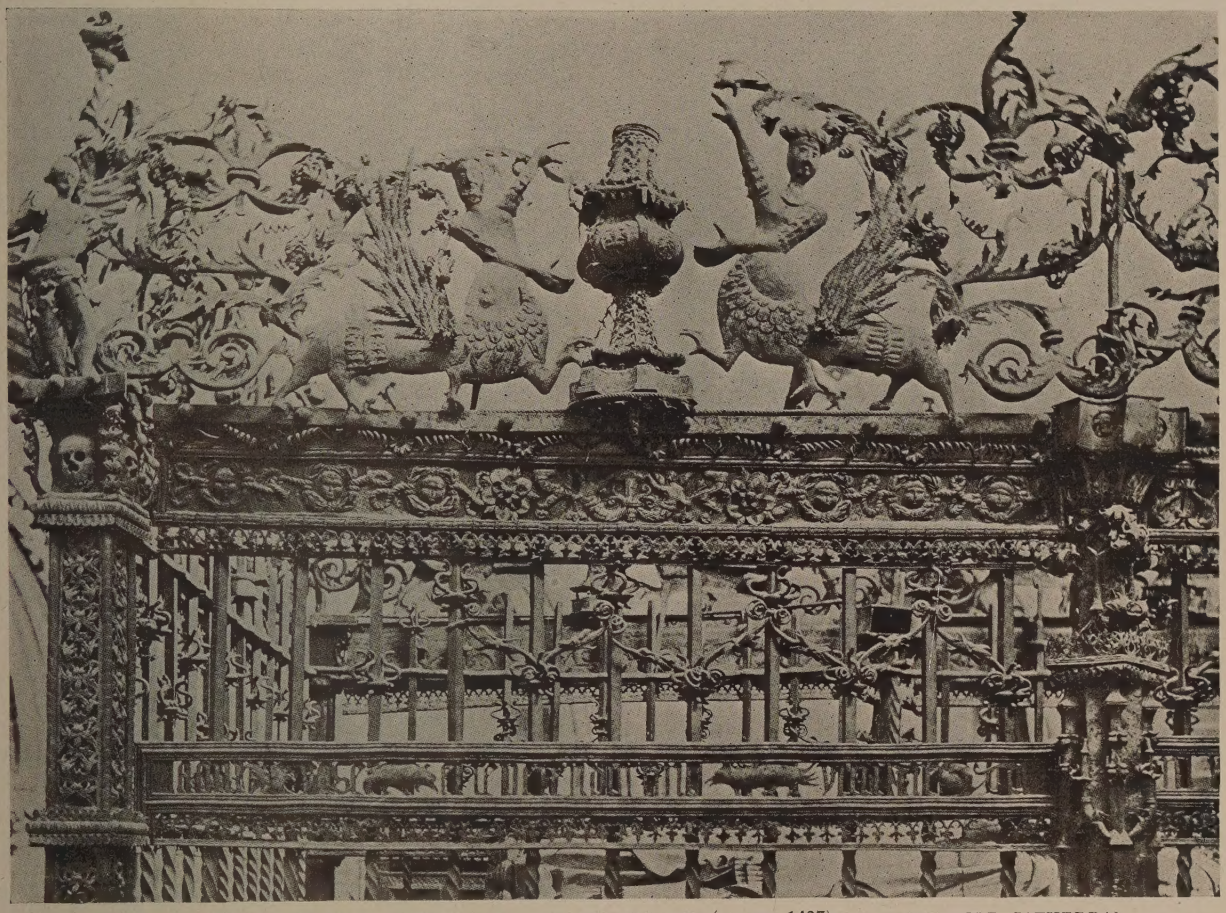


PLATE III. DETAIL OF REJA AROUND THE ANAYA MONUMENT (ABOUT 1437) SALAMANCA OLD CATHEDRAL.

III. REJERIA OF THE SPANISH RENAISSANCE

THIRTEENTH, FOURTEENTH AND FIFTEENTH CENTURIES

THE high altar of Christian temples, supplied as it was from the beginning with rich furnishings, necessitated some adequate enclosure—one that would protect the sacred treasures and at the same time leave them visible to worshippers outside. Iron, strong, plentiful, and capable of being wrought in open patterns, was the obvious choice. The screens fashioned out of it are known in Spain as Rejas.

In Romanesque churches, where the earliest Rejas must be sought, the separate units are an endless number of C-shaped scrolls. These are riveted into a rich arabesque—a design common to medieval Navarre, Catalonia, and the adjacent Roussillon, which was then part of Spain. Pamplona Cathedral contains one of the finest of the type (Plate I), made, according to tradition, from Moorish chains captured by the Navarrese at the Battle of Las Navas in 1212. The style, while beautiful, was comparatively short-lived; for early in the XV century, or perhaps sooner, ironworkers seem to have decided that a succession of spaced vertical bars strengthened by a few horizontal members would answer their purpose better than scrolls. This

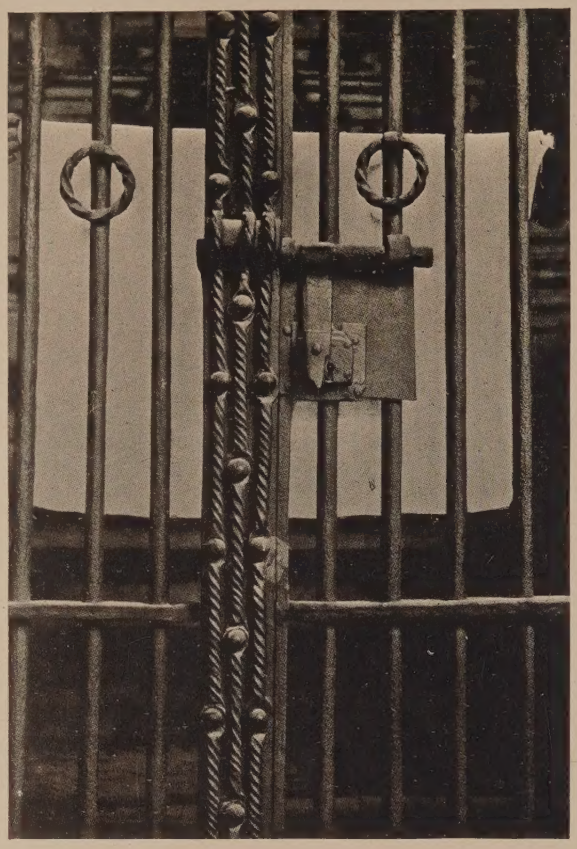


PLATE IV. DETAIL OF CLOISTER REJA (EARLY XIV CENTURY) BARCELONA CATHEDRAL.

bar type soon became the accepted convention and was well established in Spain before the initiation of the period we are to discuss. Its increase of transparency is instantly evident (Plate II); likewise the increase of structurability and dignity in the mere verticality itself. The new design by its very nature precluded ornamentation from the body of the Reja and left it to be concentrated in cresting and lock, with horizontal structural members remaining strictly utilitarian. But by degrees this austerity vanished and embellishment began to creep in everywhere; the severe succession of tall plain uprights was modified by twisting them or splitting and opening them out into hearts or trefoils; the preeminently utilitarian aspect of horizontals gave way before adornment which converted them into elaborate broad bands that divided the composition into tiers; the cresting, to keep its dominating part as the principal display point, grew extraordinarily rich. Meanwhile the lock, that pride of Gothic artisans, was dwindling into inconspicuousness.

Of the various features undergoing elaboration the one which expanded most while still in the Gothic period was the cresting. In an early Barcelona example (Plate II) a simple floral arrangement finishes off the composition; but the later and more ambitious Gothic worker tried figures, hammering them up out of the solid when small, or embossing two reverse sheets and riveting these together to form the round when large. His success emboldened him to try those rich effects which mark the Gotico-florido period. Salamanca's Catedral Vieja offers a small but unsurpassing example of the style in the Anaya grille (Plate III) than which a more exuberant assemblage of pagan figures, candelabra, and Gothic scrolls could hardly be imagined. This cresting, like the frieze below it, is a foretaste of Renaissance, but utterly unsubdued to that Renaissance sense of design which prevailed in the following century.

With this slight survey of Gothic work the story of the loftier and more imposing Renaissance Reja may commence. It came, naturally, with the introduction of "the Italian taste" in architecture; that is to say, at the close of the XV century, when prosperity was running riot in Spain. But the new Reja, unlike the new architecture, has no Italian prototype; for "in Italy," to quote a great authority on old ironwork, "the reverence for ancient precedent practically excluded the use of decorative ironwork in architecture." Spanish Architects, less conversant with ancient precedent, continued to turn to iron whenever they wanted a protective grating, making this as beautiful as they could according to the new ideas, till they had it speaking in their cathedrals with amazing force.

At no point in the transition from Gothic to Renaissance do the new ideas intrude awkwardly. They came almost imperceptibly, affecting first the ornamentation, as may be seen in the Sigüenza examples, which are comprised of the usual series of Gothic twisted uprights but with Renaissance decoration creeping shyly over the surface. How the decoration emerged from this shyness and attained an amazing efflorescence was illustrated last month in the Reja of the Coro, Sevilla Cathedral, where we see a glorious Renaissance cresting piercing the gloom of Seville Cathedral at a height of some thirty feet. Below this burst of new forms the old Gothic twisted bars still hold their own.

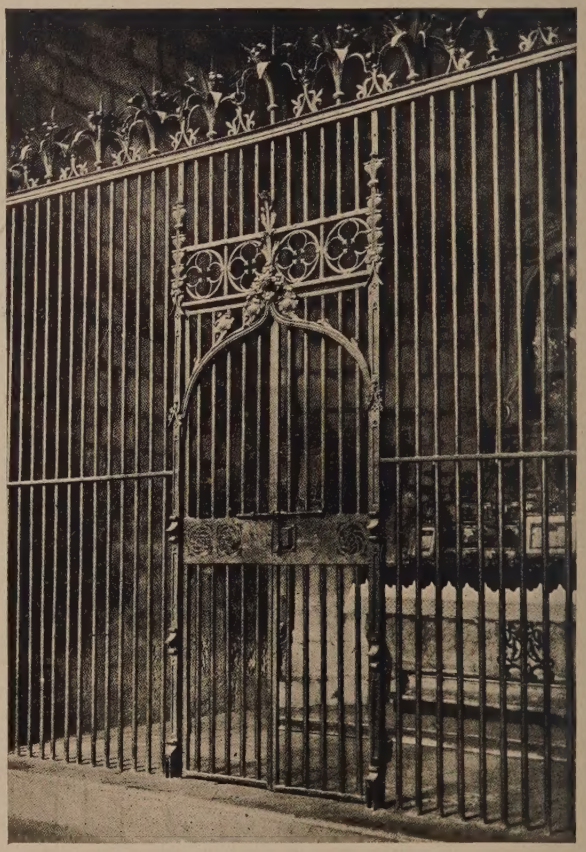


PLATE II. REJA IN THE CLOISTER (XIV CENTURY) BARCELONA CATHEDRAL.



PLATE I. DETAIL OF CLOISTER REJA (EARLY XIII CENTURY) PAMPLONA CATHEDRAL.

This is not a specially early specimen (1519) and much less architectonic than others of its day; but it is Sancho Munez's interpretation of Renaissance—to preserve the Gothic impressiveness that came from a repetition of twisted uprights and to assemble all the variety his fertile brain could devise in a sumptuous crowning decoration of kings, prophets, Renaissance scrolls and exaggerated candelabra. These last, surmounting the big supporting members below, carry the eye from the ground up in a way which makes the whole composition seem even loftier than it is.

Cresting, as we see here and in the Reja of the Royal Chapel of Granada Cathedral had reached great development before the bar itself succumbed to new treatment. The process which slowly banished the tall Gothic bar may be described as follows: first, the breaking up of its assertive verticality by means of accentuated horizontal members; next, the selecting of a certain few bars, usually at the ends of the Reja or at each side of the central opening, for special variation into a tentative Renaissance pilaster—very tentative indeed, since it was generally but three or four inches square. Nevertheless it asserts the designer's independence of expression in breaking away from the succession of similar units that had been the earlier worker's creed; while the attenuated little Corinthian capital that frequently surmounted the new-born pilaster invited the use of chisel and file in its execution—a further departure from the Gothic method of hammering up. The last stage in the making over of bars was to convert them into full-fledged Rennaissance spindled balusters, as seen in all the latest examples.

For developing this light and graceful spindle form in iron Spain alone deserves the credit, Italy having no prototype to show for it except the relatively stunted stone baluster succeeding the solid parapet of Gothic balconies and staircases. The baluster, on being brought into the service of the rejero, assumed new and undreamed of height. Its making was extremely difficult. To secure its ever varying diameter the ironworker had to hammer and weld together an infinite number of short bits of metal, each slightly thicker than the last. What this meant even a modern who has tried to make a spindle can hardly realize; for the ready-rolled metal he uses was unknown to the XIV century worker, who had to beat his every feature out of coarse ingots delivered to him direct from the old blasts. But that greater labor of his has been rewarded; those myriads of blows so strengthened the molecular adhesion of the iron that it has remained intact, even in thin embossed plates, after four hundred years' exposure to all the extremes of the Spanish climate. Our more easily executed modern work may rust, crack, even pulverize in the ironworker's lifetime. Besides the great muscular effort of welding together so many short lengths, the spindle required infinite skill and patience to avoid a ragged, unsightly joining. Add to this the continued shaping to secure symmetry, and the introduction of foliage wrought and carved out of the solid and then gilded, and one will see what a veritable *tour de force* was this distinctly Renaissance feature. It is the antithesis of the old-time Gothic bar, where the marks of the mallet show with charming frankness, as in the Barcelona detail of Plate I.

THE FOUNT OF BEAUTY

BY THOS. S. RICHARDSON

That which the designer needs, given trained eye and skill of hand, is not form to copy, but inspiration; and we may as reasonably look for so much as this in rude rock and mountain crag as in polished building stones.

NATURE, the fount and origin of all inspiration of all the arts, is a fitting and necessary subject of study by the Architect, and not only in architectural detail and enrichment. "Proportion," whatever we may understand by the term, is a matter of eye education, giving power to originate and design in beautiful ratio and harmonious contrast of dimension. Such education, if based on architecture solely, is gained at second hand. By study of natural beauty we tap a source. Since the Architect is, more than ever, as well as a practical planner and constructor, the supervisor of manifold arts and crafts, he surely needs to base his knowledge and appreciation of the beautiful on a sound

foundation. In his practical, everyday business he has to advise on every handicraft concerned in beautiful building. Of all such, notable examples doubtless exist; but the whole of them are insignificent when compared with the infinite store of natural beauty. And since the ornamental and decorative in each art and craft have been evolved, originally, from the study and observation of natural form, it would seem well that, instead of confining ourselves to man-made precedent, we should go to the fountain-head for motive and inspiration.

That from precedent we may, by toil and industry, build up a store of form-knowledge, is no doubt true. That this is not the best course preparatory to design seems suggested by the consideration that somewhere at some time or epoch the forms that we now admire in rich and beautiful architecture have been, insensibly at times perchance, deduced from Nature and the natural. We may see clearly enough the result of too confined attention to old architectural form. The study of the letter of Classical architecture still further bound up ancient method in "orders," and the Gothic revival led to "parallels;" whereas the true designer pitches set orders and exact parallels out of the window, and, for weal or woe, gives us of his own. Every designer worthy of the name brings forth as from a refining furnace, and not as from a warehouse. To be able to do this, he must acquire powers founded on the patient study and analysis of natural beauty, exalting the "taste," giving skill to the hand, and judgment to the eye. These powers cannot be acquired if we confine our study to building. By so doing we should risk failure and go shadow grasping, losing the real and substantial by our neglect to go to the fount and origin of beauty.

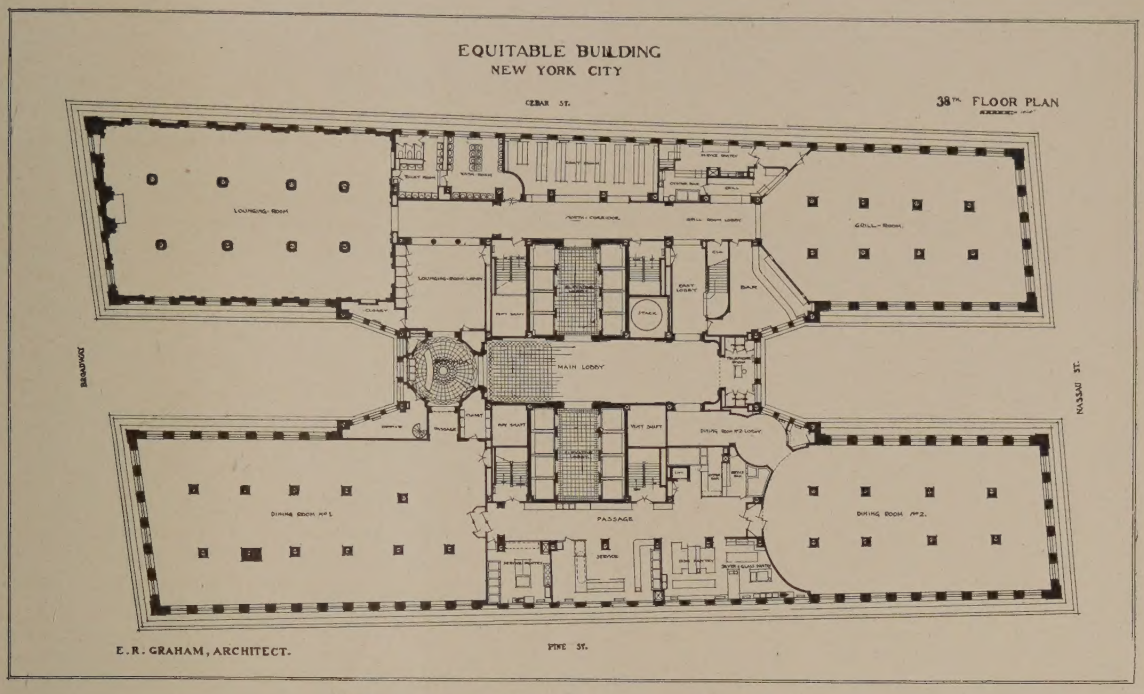
Take a particular instance. In one variety of Gothic capital the stalks of the floriations that adorn the bell and curve below the abacus are gracefully disposed—not strictly, but approximately, as radiants about the axis of the column. Now, if we decide to study the graceful arrangement of the stalks of this order merely from precedent, we shall get a very limited range of example; whereas, by extending our survey into the domain of Nature, we get an infinity of suggestion; for, not to mention trees and flowers, every tuft of grass exhibits pseudo-radiant lines. Again, assume that these particular capitals have in the course of years been perfected to a certain plane of beauty, and that it is desired to make a further advance and produce yet more beautiful examples; in this case no precedent exists. As it seems fairly clear that unless we put something into our brains we cannot take anything out, further progress in the design of these capitals comes, perforce, to a standstill. We need to put in before taking out, not necessarily the same thing, but something milled and refined, something that we should never be able to bring forth without first mentally digesting suitable raw material, if we may so call it.

But, since every tuft of grass exemplifies quasi-radiation after the manner of our particularized Gothic capital, by reverting to an earnest and analytical inquiry of Nature, we may increase our knowledge of the principles governing graceful divergence, and in this way become empowered to make the required advance in design. We thus vastly extend the field from which we garner information, in a way impossible otherwise, though we haunt every church and cathedral in search of precedent. And we get information at first hand. In our wonderful world there is an infinity of inspiration in design, of actual suggestion to those willing to seek out causes. Mere inspection and admiration cannot greatly assist. It is everyone's business to wonder and admire; it is the duty of the designer to search out principle. By so doing he learns the art of conventionalizing. Restricting study to old example seems to lead to copyism, apparently because we accumulate set form instead of gaining insight into principle. We need not a mental stockroom, but converting machinery whereby the elements of the beautiful may be built up from a sound basis with new grace and interest; not a barn, housing and delivering unthreshed harvestings and relentless thresher—a mill, with grit-stones and winnow. We do not want a trunk-full of Gothic chapiters, but a headpiece of our own, the seeing eye, true understanding, and an intellect trained to break down the old and construct anew from the primordial and elemental; and it is difficult to see how we are to come at this, except that we seek to learn from Nature.

It may be that we suffer nowadays from the plethora of example; for universal travel, the camera, and profuse illustration have deluged us with precedent from every quarter of the globe. Yet, wanting principle, we remain dumbfounded and ineffective in our endeavors to give interest and novelty to our designs, we are driven in sheer perplexity to building bare brick walls, and pile up gaunt blocks of squared stone and marble, seeking to excuse our poverty of imagination by the plea of "simplicity." That which the designer needs, given trained eye and skill of hand, is not form to copy, but inspiration; and we may as reasonably look for so much as this in rude rock and mountain crag as in polished building stones.

The study of Nature for design purposes must be large and generous. We shall not from the observation of a tulip learn how to proportion a column. It is the whole mental and ocular education and training that counts—the sum of infinitesimals. No one knows exactly what specific studies gave him the power to proportion well. We may learn directly of tulip or narcissus in decorative design; but in proportioning, which in architecture is nearly equivalent to, and synonymous with, the whole act of designing, we draw, insensibly, from a well of acquired information the accumulated treasure of a life's observation and inquiry. Our studies, therefore, cannot be on too broad lines. No doubt, we may often glean suggestion direct. The whole earth teems with elegant form; but such opportunities are special and particular, and on the whole not helpful to that general study of cause and effect which stimulates and rouses the latent faculty of design. There is as little excuse for copying Nature as for copying precedent; indeed, the attempt is vain, since Nature will not be directly copied. Even the artist must resort to strategy.

From the study of building we learn construction and variety of constructive method, and if content to copy, also architectural form; while, by the exercise of reason, we may so modify and remodel an old device that a certain degree of novelty is imparted to that which otherwise is mere repetition of the time-old. Skill, however, is here to be understood as necessary—a consideration that lends support to the idea that a more general study than that of architecture solely is necessary to the making of an Architect; for it is scarcely possible to conceive of anyone adding novel interest to, while preserving the beauty of, long-existent form, unless hand and eye have been previously trained and a certain grasp of principle acquired.



MAIN FLOOR PLAN, BANKERS' CLUB OF AMERICA.

THE BANKERS' CLUB OF AMERICA—AN ART ACHIEVEMENT

AN APPRECIATION BY HENRY J. DAVISON, L.L. B.

Mr. Davison as painter, writer and lecturer on color, and as a practical decorator is too well known for introduction. But because Mr. Davison acted as Decorator and Club Expert for the Bankers' Club, he knows the problems solved and the men who solved them and therefore is particularly qualified to write an appreciation.

SO much has been written in the daily and weekly press about the situation, size, cost and bigness of the Bankers' Club of America, things dear to the American heart, that it seems timely to consider the Club as a Work of Art. The Club is an achievement—architecturally and decoratively—A work of art in form and color.

Since this be so, it would seem at first blush that to print a number of photographs with liberal descriptive captions would tell the story better than words—but this is not so.

Those who have seen the Club express their delight in such praise as the following, they being exact quotations overheard.

"I never have seen so much taste and beauty under one roof." "The Club is a credit to New York." "Noble, Stately." "It does not look new, it seems to have always been."

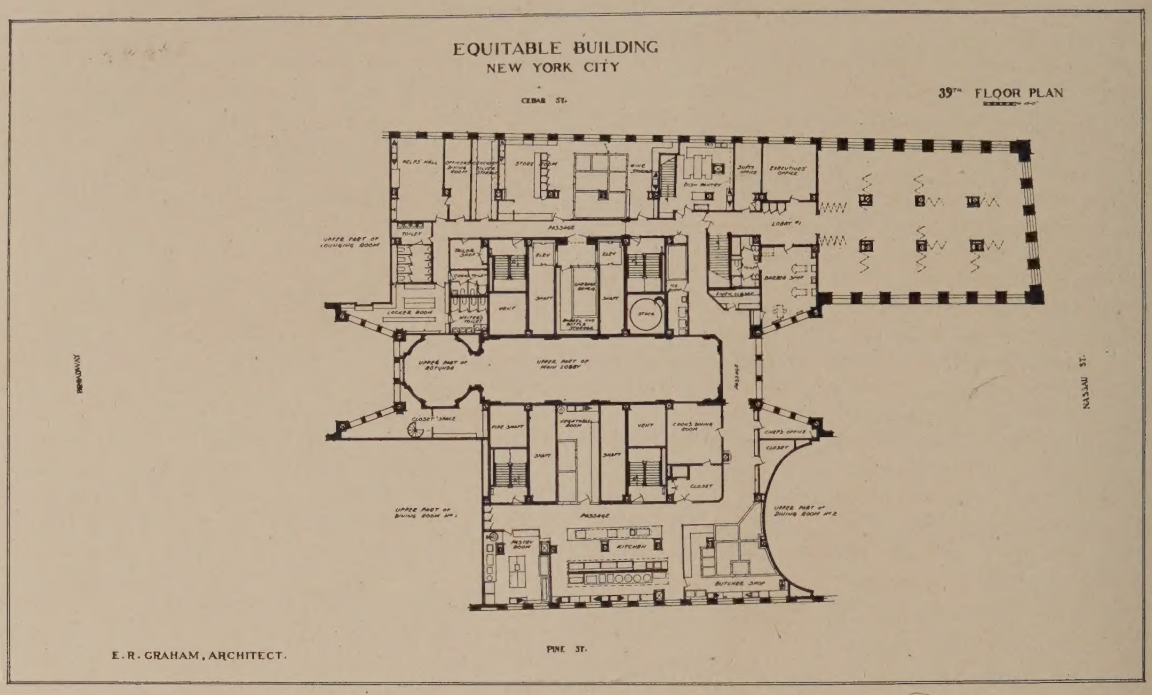
In a word, nobility, stateliness and yet not forbidding, but even homelike. Beauty and grace and yet mannish with all. We use a third "yet." And yet of all those who have felt the above and given utterance to such praise, there is not one who has seen the photographs, but has said: "How disappointing." This is not due to poor photography, on the contrary the photos are very good both technically and artistically, but to conditions needing elucidation and forming the basis of this article.

A work of art, whether it be a picture, statue, building or decorative interior, must be a product of the imagination, that faculty working along the lines of beauty. But a building does not present the freedom of action permitted by a picture or a poem. It cannot be judged as an ideal product. A just appreciation or intelligent criticism must take cognizance of the difficulties to be overcome. The measure of an architectural work of art is the structural and engineering difficulties overcome and so far as possible expressed in terms of beauty.

To consider an architectural work or an interior decoration as a mere piece of prettiness, or solely an æsthetic effect, thus leaving out of consideration the problem, is to banish thought, sentiment, reason, principles and technique.

To make architecture and decoration mere prettiness or even virtuosity is to strike a death blow to art, to substitute licentiousness and chaos for order and true beauty. Tolstoi has defined art as the transference of emotions. No matter what the medium may be, picture, poem, statue, building, decorative interior, the definition holds good. The emotion putting forth its desire for expression covers the imagination at work governed by reason, order and judgment, producing a conception clean cut, precise, and sure. The transference of the emotion brings the Architect's training, experience and technical constructive and engineering skill into play.

Judged by this standard the Bankers' Club is a work of art. But there is another side to art and judged from this new angle, the Club is undoubtedly a work of art. Tolstoi's definition covers well the artist or creator of a work of art, but it does not take into consideration the persons for whom the work was created. For them art is the effort to enjoy the thrill of beauty. This desire to thrill at beauty is inborn in mankind. Like other faculties it can



SECOND FLOOR PLAN, BANKERS' CLUB OF AMERICA.

be enlarged, educated, refined. But if the large majority of men thrill with æsthetic pleasure upon looking at an object, that object may be safely put down as a work of art, even though those enjoying it lack the vocabulary to voice their appreciation in critical language. Because of the way the Club has been received, one may write it down as a work of art.

Now to the consideration of the problem. This probably can best be grasped by comparing the requirements of a club with the requirements of a modern office building skyscraper. This comparison we shall shortly make, but be it said here with emphasis that office space and club space are as far apart as the poles. To convert the former into the latter is a tour de force. It is almost as difficult as fitting a square block into a round hole. The result is never ideal; at best it is a compromise. Its success is measured by the skill and cleverness employed and not by ideal or mere æsthetic beauty unrelated to the problem. Much of its merit, architectural as well as structural and engineering is hidden from the camera. In such a problem the Architect working from the beginning, with the decorator, should ever have in mind, and must perforce largely rely upon the decorator to bring out architectural effect by color, in line, value, mass and relationship.

In the writer's opinion no praise is too great for the alchemy by which the Architect, Mr. E. R. Graham and his able associates, Mr. Pierce Anderson, of Chicago and Mr. A. F. Gilbert of New York transmuted office space into the noble, stately and uncommercial quarters of the Bankers' Club. But in the writer's opinion praise is most due for the judgment in perceiving the necessity for close relationship between Architect and decorator from inception to completion.

Decoration (I am not here speaking of applied ornament, but of color) is the architecture or form expressed in terms of color.

Architecture (so far as the eye or brain sensation is concerned) is color expressed in forms of black and white. This close relationship of form to color, of Architect to decorator, was the secret of the success of the fine buildings of the Renaissance. By this co-operation, artists, as well as Architects, were developed and great results obtained. Commercialism, competition, and decorators as shop keepers, have spoiled the fine tradition and fine results. The decorator called in at the last moment to paint and paper at competitive rates per square foot has been more hurtful to Architect than to decorator. The Architect's dream and painstakingly worked out plan is not realized, his work is spoiled, and how often bitter the disappointment to both himself and client. This competition and commercialism in so called decoration means a deterioration of architecture as well as decoration. Happy indeed is the Architect who perceives the above truths, for undeniable truths they are. The Architects of the Bankers' Club did perceive the above truths and worked in closest collaboration with the writer who acted as club expert and decorator. Thus as the layout or plan of the Club grew in the brain and was formulated in pencil sketch, developed into plan and blue print and finally took form in material, all was in consultation and collaboration with the end in view that by color chiefly could commercialism be cloaked and clothed in terms of harmonious beauty, soothing, restful, alluring. As we examine the seemingly unovercomable limitations imposed by this building upon the Architect this will become more apparent. In the necessary subordination of form to color we shall find the chief secret of the ineffectiveness of photographs of the Club.

But not until we examine closely and compare "office space" with "club space" will the above stand out in full force.

Again we address ourself to the problem—actually stating it—what are the essential requisites of a modern down town lunching club?

What are the requisites of a modern office skyscraper?

A club means repose, the getting away for a few minutes from the strain and stress of the day's work, a concession and ministration to nerves, muscles and stomach. A ministration to nerves means restful, lighting, reposeful wall surfaces, quietude, pure air, relaxing furnishings, refreshing and stimulating color and æsthetic surroundings, producing harmony of the mind, a thing, as every business man knows, does not over abound in business life. An examination of the above could be written thus—ministry to eye strain, ear strain, nose strain, muscles and nerve strain.

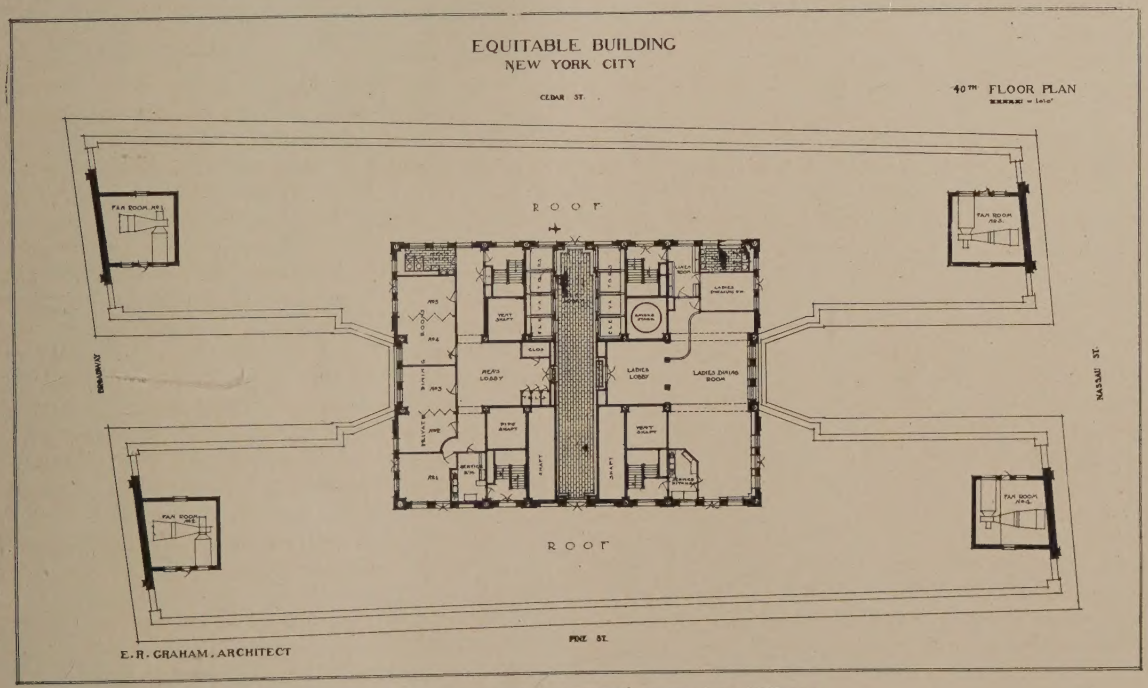
The question might now with propriety be asked: Does the office building lend itself to such ministration?

Let us examine one point alone in some detail.

Eye strain—Every bay with two broad windows, the more nearly approaching a glass front, the nearer the landlord's ideal. But the tenant can sit with his back to the light or can regulate the light to suit his imperial will. The use is individual, not communal as in a club. The architecture of a room, one side of which is glass, is for commercial purposes ideal; each bay permits of division into small offices and an inner office lit by glass partitions. Noise and ear strain as well as ventilation and light are individual and not communal problems in an office. Aestheticism is considered inappropriate, hence if columns are not balanced by pilasters or are irregular in size or are imbedded in partitions, what boots it. The ideal office is the one described above. Mr. E. R. Graham, the Architect of the Equitable Building has well nigh said the last word, and has produced thirty-seven floors of ideal boxes or offices well lit, well ventilated and commodious, satisfactory to tenant and landlord, no room wasted, all space used and flooded with outdoor light. But behold there is a sudden jarring—a shout of "Reverse engines." This space which for forty floors the Architect has so successfully planned for one purpose, he is now bidden to take three stories of and use for an entirely distinct and diametrically opposite purpose. Every virtue up to the 37th floor becomes a vice, on three stories above. An Architect so bidden finds himself in almost the contradiction and quandary of one who had been told to fit out an expedition for the Tropics, and at the last moment to be told he must journey to the North Pole. Is this hyperbole? Let us see. Your small boxes or offices now become a vast space equivalent to a 400 room hotel. Your box with one side glass and three sides of walls, relatively restful, now becomes to the eye a torture chamber. Instead of a little glass in 350 square feet, we now have 90% glass in rooms of 5,000 square feet (rooms, viz: 100 x 50 x 22). But the order is reversed, we have only one side of wall space, and that a very small side, while we have three sides of glass. To make matters worse there is a double tier of windows, so that three sides of these huge rooms are almost entirely glass, excellent for gardening, but far from ideal for living space—space taxing the ingenuity and skill of the Architect and decorator to the highest degree. These huge rooms with three sides of glass look out on a brazen sky, for they are above everything—except the clouds. Into these rooms must be brought repose, ventilation, proper light, quietude and æsthetic effect. To one who has never encountered the problem there naturally arises the question, why speak of light and ventilation where windows abound. The answer is plain and axiomatic. The more windows in a room the worse the ventilation and the light. Every one wants the view. The window seats are first occupied. Sitting in the light is like sitting out of doors, it is not necessarily trying. But sitting back in the room where light strikes the eyes from forty windows and from three sides the light is trying.

The ventilating problem might be stated thus: Two hundred men sitting in a room, especially if smoking, require ventilation. Thirty men sitting at thirty windows will not open the windows and contract pneumonia for their two hundred brethren. And so the more windows the worse the light and ventilation.

The columns in the office space are mostly hidden in



THIRD FLOOR PLAN, BANKERS' CLUB OF AMERICA.

partitions, or if not they need not balance pilasters. But æsthetic effect, both architectural and decorative is needed in big rooms used for public purposes. And if owing to an irregular and flaring lot the columns are irregular in alignment, placing and size (a dreadful trinity of ills), and are never opposite pilasters; classic treatment with a sense of dignified mass in walls and ceilings is well nigh impossible. Such space gives to Architect and decorator a series of huge bird cages. What is there for wall and ceiling surfaces? Where and how can repose and dignity be introduced? That the problem has been solved in terms of beauty is the wonder, and worthy of all admiration even though the photographs show but little of the accomplishments. One of the features is the treatment of plaster surfaces, walls, cornices, columns, etc. The models, plain and ornamental plastering were executed by Donnelly & Ricci. From the standpoint of pure architecture, by which we mean beautiful results *per se,* there are five noteworthy things in the club. They are:—

The main lobby, 23 x 80 x 20, of Tavanell and Tennessee marble; the rotunda off from the lobby, very beautiful in proportion and full of dignity and grace; the Georgian lounging room, truly fine, both in its entirety and detail; the interesting and clever approaches from the main lobby to the various rooms; and the staircase leading to the 39th floor.

It is unfortunate that the dimensions of the lobby and rotunda do not show to good advantage by photography, and also that the photographs cannot record the texture of the walls which is beautiful, full of quality and subtlety. There are no two finer rooms in New York than this main lobby and rotunda. Everything shows careful attention to detail and harmonious effect. The furniture was made by the Tobey Furniture Co. and fits perfectly into the general scheme of decoration.

How the many problems of the club have been solved would, if stated and explained, fill more than one issue of this magazine. It is the *fact* and not the *way* that is important. But it must be emphasized again that chiefly by collaboration with the decorator and by his use of color, in tone, shade, value, and proportion, has the happy result been obtained.

To speak of the many structural and engineering difficulties overcome presents a temptation, but the space at the writer's disposal forbids. Likewise, to speak of the corelation of the various rooms, of the co-ordination of the "back door" to the "front door," of the rigidity of a structure on the thirty-eighth floor, planned and equipped to take care of thirty-seven stories of tenants below it, viz: elevators, piping for plumbing, heating and ventilators—a rigidity causing no end of structural, engineering and architectural problems is a temptation. To speak of club planning and of the psychology of man, a proper reading of which, and of ministering to, is necessary, if a club is to be a success, would be to lead one into the alluring by path of the functions of both decorator and club expert. The latter's function is to know big housekeeping and its problems. And only because he, the writer, has succeeded in making "living places" of so called homes has he been successful in applying principles learned by experience in private homes to clubdom—or big families.

A description of the Georgian lounge room, of the colorings and the furnishings of the several rooms, considered in the big and in the detail would prove interesting. But a very lengthy article would barely cover the subject. To speak of the engineering problems overcome, including ventilation—one of the finest systems in America; also to speak of the courtesy, skill, resourcefulness and organization which converted a mere shell into the beautiful finished whole in fifty working days, would impress upon the readers' mind that science had almost made true the story of "Alladin and his Lamp." The stress of the architectural work during these fifty days fell largely upon Mr. Gilbert of the New York office. The writer knows and pays admiring tribute to his skill, resourcefulness, untiring and persistent, rendered always with patience and courtesy, during these trying days.

But enough has been written to show the Bankers' Club to be an architectural and decorative work of art of a high order.

I. FENESTRATION OF COMMERCIAL BUILDINGS

BY JERAULD DAHLER

CONSIDERED from a certain chosen standpoint, architecture is composed of two elements. The first I will call positive in its character, compared to the second, which is usually considered negative. Under the positive elements are classed the solids of the structure, such as columns, piers or walls. The other element, which I refer to as negative, comprises the voids of the structure, such as the door openings, windows, or other penetrations in the walls.

It is the solids which as a rule seem to comprise all architecture and to which all thought and study is directed, in the development of the art. A building is referred to as a classic in type because its columns, or cornices have Greek or Roman character, never because its window or door openings have some particular proportion, associated with that style. From the beginning of the Architect's education in school, the emphasis always seems to be laid on the study of walls, columns, cornices, architraves, etc. Windows and doors are considered merely as holes to be placed or grouped where called for by the plan, in as pleasing relation to each other as possible.

Nevertheless, it is obvious that windows are a very important factor in the design of any building. We have here in America, especially in our largest cities, created a problem for ourselves that will, from an æsthetic standpoint, tax the talent of our biggest men for a long time to come. At present we have not more than just become aware of that problem, which is the modern commercial building,—commonly known in its grandest examples as the "skyscraper."

It is the fenestration of these buildings that is of vital interest to the Architect of today, because, if the window design is important in any of the other kinds of buildings we know, in the high commercial building it is of paramount import. Here we no longer build a wall penetrated occasionally by holes for windows, but rather we must turn



I. TIFFANY BUILDING.

about and arrange a vast amount of open space, surrounded, where demanded by the structural skeleton only, with solid masonry. We must imagine in terms of voids, not solids. The windows, as used in the past ages, have as a rule been adequate for our needs, but now with the advent of our steel and re-inforced concrete construction, an opportunity is offered and a demand created, for development of new ideas in this art. Our city, the heart of our architectural body, is springing up—whether we like it or not—with this new type of structure with a rapidity that is amazing. And in a great majority of cases with something else that is equally amazing.

In passing down Fifth Avenue one day, we noticed a loft building in the last stages of construction, on one of the cross-town streets. "Why," burst forth the exclamation, "I have never noticed that building before." Then, almost invariably, this remark is followed by, "Isn't it awful?" Well, perhaps it is. My opinion is that in a great many cases, such an exclamation is not out of place. In fact, sometimes, I cannot help but feel thankful that our streets are so narrow, thus rendering much obscure which could well be dispensed with altogether.

Nevertheless, granting the many mistakes, and the few worthy efforts, I believe that one is too apt to criticize unfavorably anything which is strange to him,—for which he has no precedent, such as our high commercial buildings. How much greater confidence we feel and how much safer, in passing favorable judgment on some work, if we have in mind something similar belonging to one of the old masters! This I have noticed almost invariably. And it makes me wonder to how great an extent we are indebted to the great past, not for its riches in art, bequeathed to us, but rather for the canons upon which that art is based. Who can point to the genius, one who has created work we call the best, who did not first educate and train his mind by study of what had gone before him, and cultivate his taste by association with the best art productions of the ages preceding his? Is the fact that we consider, generally, a column in good proportion that is eight times its diameter in height, because that is an eternal rule of beauty that we have discovered or approached—or do we consider it so because the past—the best usage of our predecessors—has so considered it?

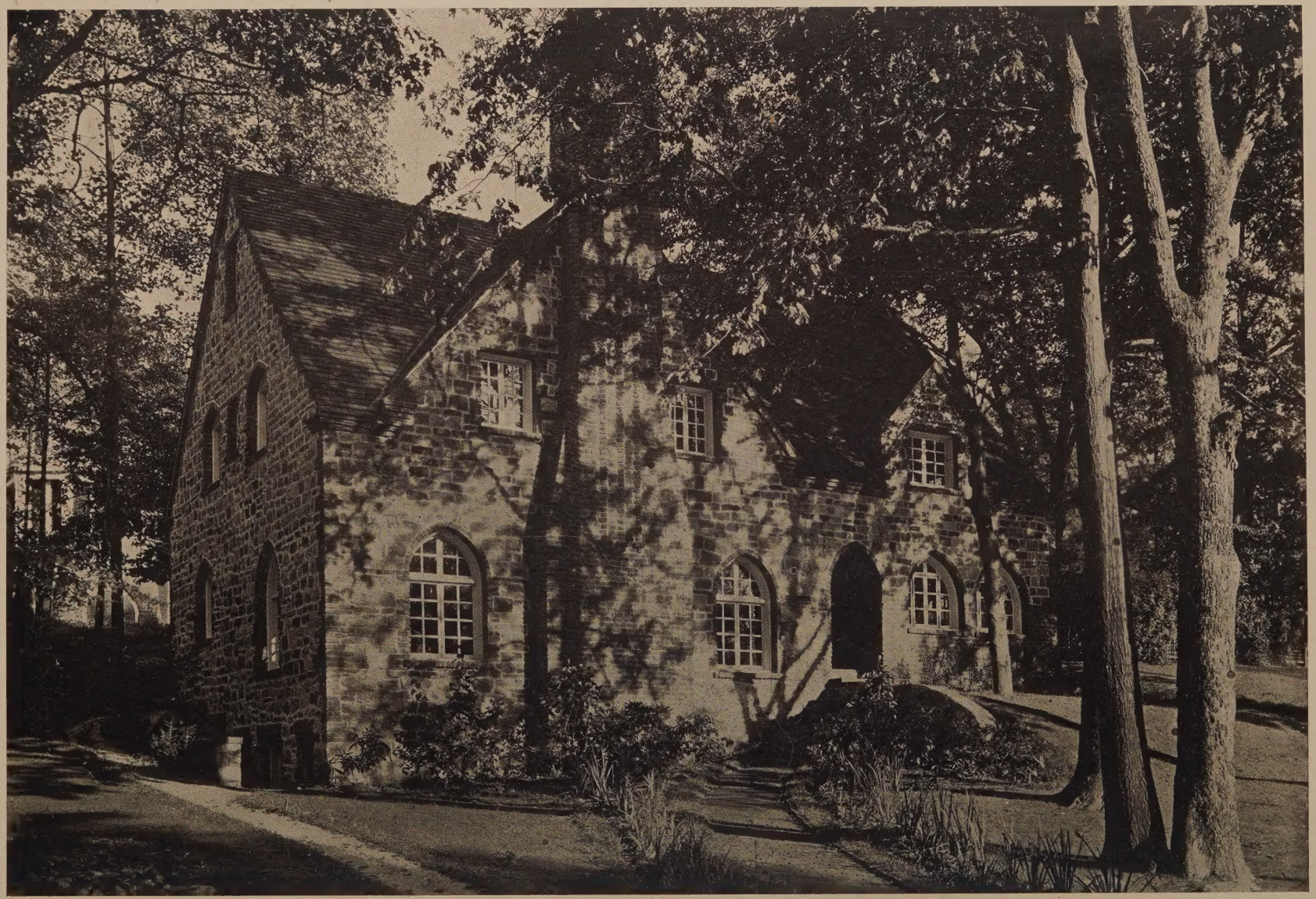
Is beauty governed by rules, or in any way dependent on them? It seems to me this is not the case—that beauty is rather concerned with feeling, not with sight. And the reason we consider some work to possess that quality and others not to, is that the inclination to feel along certain lines is our natural heritage—a growth or development of the senses, fed by the best expression in the past ages. Always we base our judgment of new things on our convictions concerning old ones. China, for instance, much older as a distinct people than we, and older in her traditions, has a very distinct art—entirely different from our own. Can we (by that I mean the Christian peoples) say that ours is superior to hers, or vice versa! Is the Taj Mahal less beautiful than one of our own churches—or even, for that matter, is the Gothic Notre Dame more greatly to be admired than St. Peters? The people who created these were of different origin—with a different and distinct development. Therefore the difference. It is a matter of always building on what has gone before.

Now the question is, what are we going to do, being called on to face an absolutely new problem—for which we can find no precedent, either in our own past or in the history of other people, as distinguished from us. Simply, it must grow. It must develop, fed by what originality our best talent can produce, and by the adaption of the forms that we now have, until it has a past of its own. And I do not believe that it can be brought about in a day or a generation, but nevertheless it will be only then that we will see beauty in it.

(*Continued page 227*)



IV. WOOLWORTH BUILDING.



HOUSE AT PELHAM MANOR, N. Y.

Fred'k J. Sterner, Architect.



II. LORD & TAYLOR BUILDING.

(*Continued from page 225*)

What have we then to bring to the problem? We have our knowledge of the architecture of Greece and Rome —typified in the "five orders." We have these same forms refreshened and rejuvenated in the Renaissance—and we have our acquaintance with the Gothic of the Middle Ages. These have served very well as a working basis for designing our modern homes, club-houses, schools and public buildings, for while time has brought many changes in the practical requirements of these buildings as compared with the old ones, the size and general character of Renaissance buildings remains adaptable to present day problems. But it does not matter to what extent we travel the world over, or search our libraries, we can find nothing that even slightly resembles the form or arbitrary character of our modern commercial building. Like the far-famed dame in quest of food for her pet, we find the cupboard bare indeed.

The primary requirement of a commercial building is a large window area. Yet it is this very item that we are least apt to find expressed in old work. With the exception of later Gothic, which indeed developed the idea of maximum window area and minimum wall surface, but is confined to churches exclusively, we are forced to wonder because of the widespread popularity of the present day for light and ventilation, how the Architect of the past managed to satisfy his client with buildings containing such a dearth of this commodity. Even in the Gothic work where we do find large windows, they were not so designed for the purpose of light or air, but rather as a decorative feature, being usually filled with colored and almost opaque glass, through which but a small amount of light could find its way.

The Architect in the commercial field today finds himself bound on all sides by practical limitations. His client's only and insistent demand is large windows. His engineer demands a fixed manner of construction. He must abide by them both.

I have reproduced here, plates illustrating three examples of commercial buildings which seem to me interesting because of their variety and because they embody, each in its own way, the most praiseworthy results yet attained in this class of work. The first example, shown in Plate I, is the Tiffany Building. I have chosen this not as a solution of the skyscraper problem, but rather of the medium-sized store building of which it is an excellent type. New York is fortunate to have in its possession numerous examples as proof of the genius of its author, but to me, nowhere has it been better demonstrated than in the instance of this building. Here we see one of the oldest motifs in classic design, the super-imposed orders, calmly placed in the heart of our busiest thoroughfare, typifying all that is modern—a marvel of beauty, fired with new life, and especially well suited to modern needs. It contains a very large window area, yet in appearance is substantial and dignified. Those who seem to take peculiar delight in criticising McKim with the accusation of plagarism, stupidly, it seems to me, because they only stand in their own light—certainly cannot deny that he knew how to choose his "inspiration." It is perfectly obvious to us, after it has been shown, that masonry in the form of columns and pilasters, gives the appearance of maximum strength with minimum wall area.

There are two other examples quite different from the above, that seem to me equally interesting. Plate II shows an up-to-date department store of the highest type in the center of Fifth Avenue's shopping district. It should be extremely gratifying to the artists of the city, that commercial men are realizing more and more every day the importance, indeed the necessity, of keeping up-to-date, not only in the mechanical and practical details of their business buildings, but in the aim for beauty as well. The Lord &

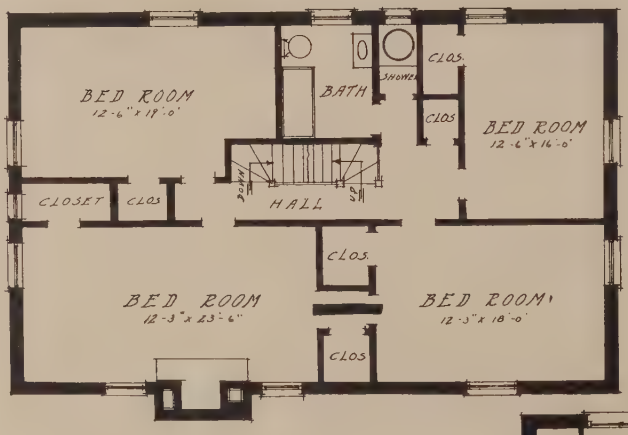
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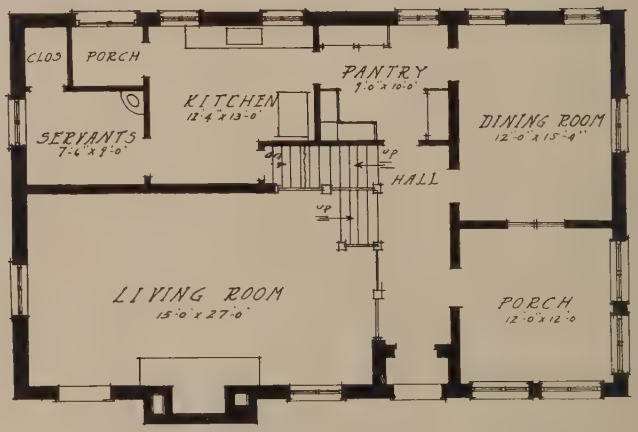


III. LORD & TAYLOR BUILDING AS IT WOULD LOOK WITHOUT SASH BARS.



Corner in Living Room.





HOUSE AT PELHAM MANOR, N. Y. Fred'k J. Sterner, Architect.

(*Continued from page 227*)

Taylor Building is not an example of lavish expenditure, but rather of economical construction to the point that we must admire the judgment which decided the exact extent of its financial limitations. There are doubtless many more expensive commercial buildings, but few, if any, are better designed. If the Tiffany Building demonstrates what can be accomplished by the employment of columns and cornices, the Lord & Taylor Building goes to the other extreme by showing what can be done by using a plain masonry wall, penetrated by a large number of generous window openings.

As stated above, the past has found use for and bequeathed to us, but a limited variety of types of windows. I refer here to the actual sashes. Only about three different kinds come to mind. The muntined sash, the leaded sash, and the plain plate glazed sash. The first two came into use by necessity—that is, the inability to make the glass in any but small pieces. Modern methods have removed this limitation and given us the last mentioned type, which, after its appearance, so completely replaced the other two that it is only recently we have begun to see that sash cut into small lights, can mean more than merely the scientific inability to make them larger. Who would think now of placing plate glass windows in a new house of the Colonial style? It would destroy what we call "character." But that is not all that the muntins are good for—to give character to a design. They possess another quality which can serve the designer as a useful agent, as is shown in the façades of this building. The delicate lines which we feel, rather than see, transversing the open area of the window openings, being of the same color and value as the walls themselves, unite the whole façade of the building into one surface—in other words, "pull it together." The intense black of the window openings is thus destroyed and it becomes now a unified surface of varying interesting shadows and shades.

Plate III shows what the Lord & Taylor Building would appear like if the muntins were removed. The windows immediately become mere holes, and because of their large size, demanded by modern conditions, destroy the solid appearance of the wall. The only argument that can be raised against using the muntins in commercial buildings is that they shut out light, but this in such a comparatively small degree that it is inconsiderable.

The third example, shown in Plate IV is a very interesting solution of the skyscraper as the problem exists today in all its novelty of form and magnitude. By thus adapting the Gothic style which accentuates the vertical and eliminates the horizontal lines of the design, we do not feel here the struggle of the designer with wall surfaces, as is usually the case. Plate I shows that solidity is best produced in a small wall area by use of columns. In the Woolworth Building, though the character and details of the columns are entirely different, the same principle holds true. The thin graceful shafts, reaching ever upward, produce a feeling of grandeur and strength that because of the extreme height of the structure is indeed thrilling. It is futile to make predictions as to what direction the future developments of our buildings will take as to style of design, but it is difficult to believe that with such a splendid example as this, already brought forth for our enlightenment and enjoyment, that Gothic, because of its surpassing adaptability in form and principle of construction, can fail to take an important part.

THE VALUE OF TEXTURE IN ARCHITECTURE

BY FRANK H. HEAVEN, A.R.I.B.A.

OF the many essentials which go towards the making of good architecture that of texture seems to be understood but very little by the majority of our Architects, who may almost be divided into two classes, the constructionists and the æsthetists. As to the place of the one compared with the other little will be said herein. Neither should be obtrusive in any composition, but both must go hand in hand. True construction and proper æsthetics should be wedded to produce good architecture.

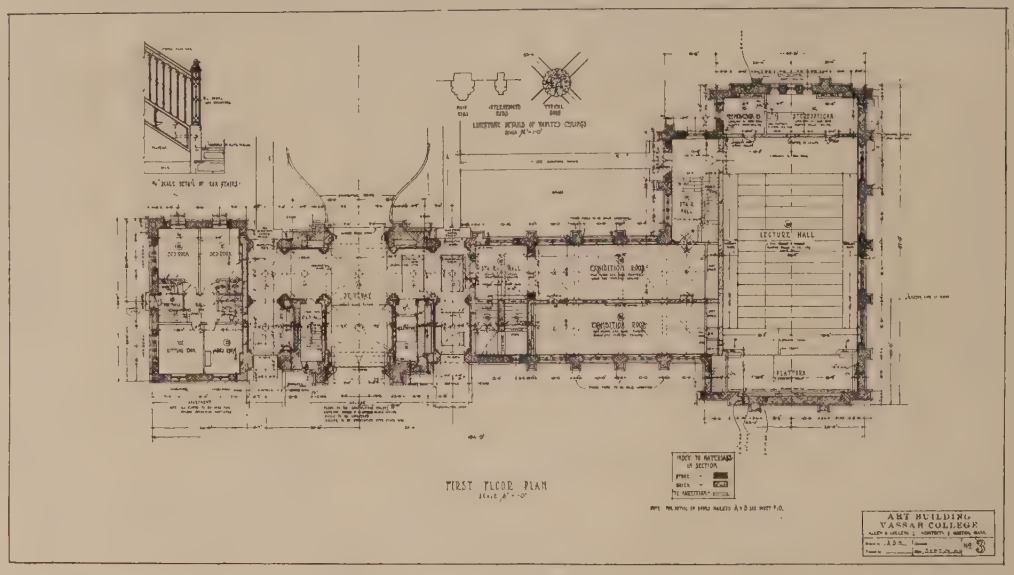
Texture, however, is not necessary as an essential quality in practical construction, only in so far that the texture of a material does not reduce its efficiency for the purpose for which it is to be used constructionally; but it must be taken into account on the æsthetic side, entering into a composition, as it does, in two primary ways: first, as texture of the material, and, second, as texture of the design. Each is equally as important as the other.

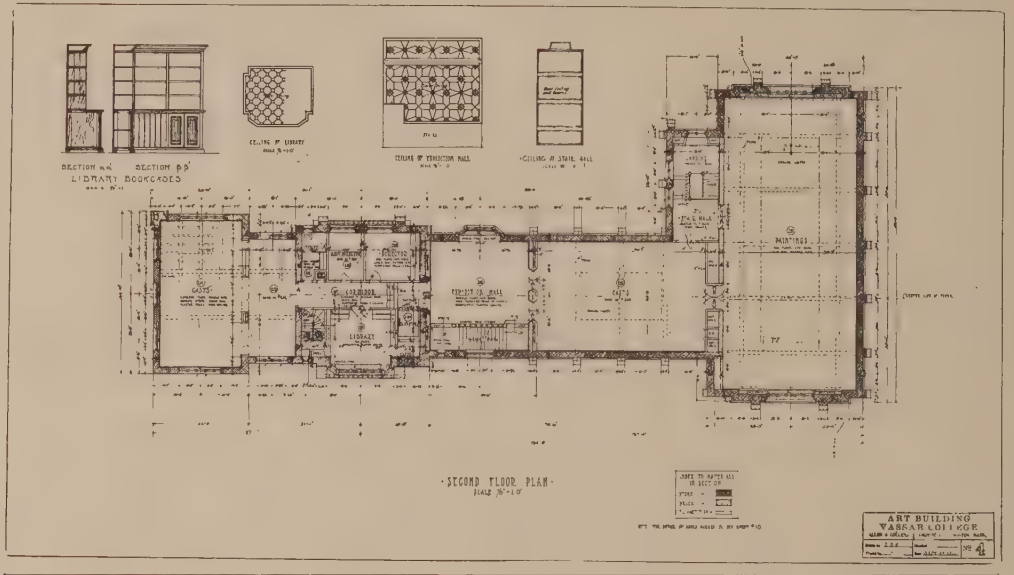
The texture of the material has to be decided or taken into cognizance before the design can be made, or even thought out. An Architect who elects to think out his design without reference to the finished surface of the material in which he proposes to work is doomed to disappointment when he comes to view the completed work with unprejudiced eyes. The mental view he had before commencing his design will be wanting in effectiveness and true æsthetic beauty, because he has overlocked the essential fact that the design, beautiful in all other respects as it may be, has been clothed in the wrong material. Mass and outline, voids and solids, balance or symmetry may be well defined and the scale all that could be desired as seen in the scale drawings, but the texture of the material employed has marred the whole.

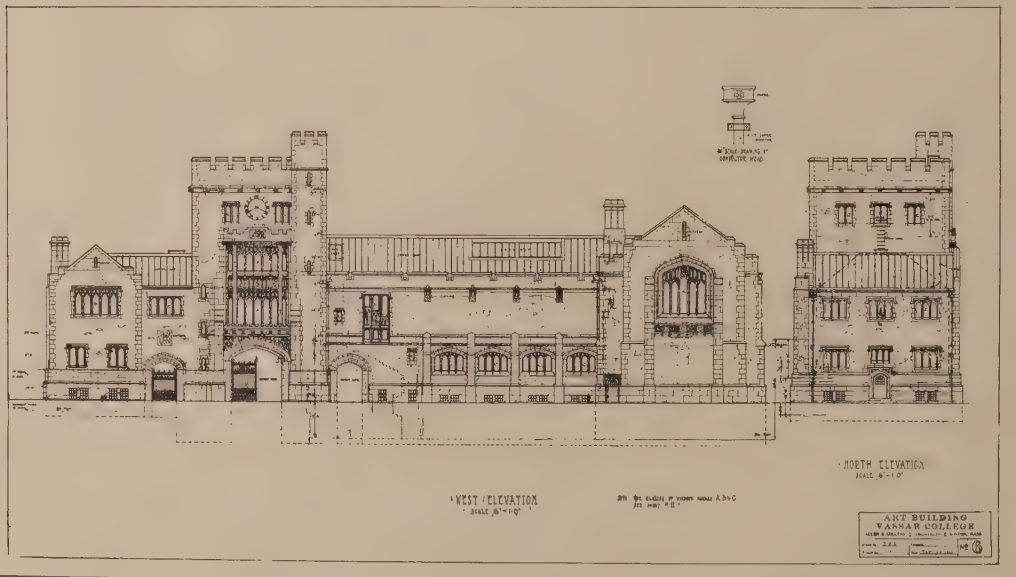
Any material, be it brick, stone, or marble, with a bright color, close grained or of a polished surface, requires a more liberal allowance of solids than a material having a more absorbent, coarser, or unpolished surface.

The absurdity of reconstructing any of the Greek Temples, executed as they are in beautiful Pentilecon marble, with brick (be it of the best), or Justinian's brick built Sta. Sophia in polished marble, is obvious. The massive supports and large solids of the Greek Temples would be magnified, the effect of the deep shadows now cast by the cornices and mouldings would be lost, being absorbed by the texture of the substituted material; and, vice versa, with the suggested reclothing of Sta. Sophia, the now apparent mass of the building would be gone, the plain surface of the polished marble would reduce the scale of the voids and reflect the light so that all sense of dignity and repose would be lost, and leave a jumble of parts thrown together without regard to æsthetic reasoning. Hence we see that texture of

(*Continued page 231*)







PLANS AND ELEVATION, TAYLOR HALL AND ENTRANCE GATE, VASSAR COLLEGE, POUGHKEEPSIE, N. Y. (Plates XCIX-CII).
Allen & Collens, Architects.

(Continued from page 229)

material is of the greatest importance and must be taken into consideration.

The surroundings of a building have a great deal to do in influencing the choice of material, especially with respect to texture. The charm of Hampton Court, with its harmony of brick and stone, set where it is and viewed from almost all points through a screen of green-leafed trees, would be most incongruous if constructed in any other material of a lighter texture. Whitehall constructed in any but Portland or similar stone, viewed as it must be with a dull gray back-ground and from a near point of view, would lose its dignity, and appear ponderous and out of scale with its surroundings.

Texture of design also plays an important part in architecture. The disposition of parts and application of ornament make up the texture of a design. Projection and recess, large or small in elevation, give texture to the design. Some of our beautiful English houses, devoid of their recesses or nicely judged projections, would lose all their charm and become very mediocre. The play of light and shade upon constructional ornament, as columns and their orders, pilasters, cornices, strings, the framings of voids, are essential to the production of texture in design. The ornamentation of constructional members is equally as essential. The Gothic masters were adepts in this respect. What would some of our cathedral or greater churches appear like if all ornament were stripped from their buttresses, strings, parapets, gables, pinnacles, and towers? True, the plain lines of construction would be left, but the charm and beauty, depth and texture, would be gone. This would be even more apparent in the more flamboyant churches of the French Gothic.

The delicate crocketing and finials, lace-like parapets, and tabernacle work give grace and texture to these buildings, the want of which would leave, in many cases, plain unimpressionable and lifeless statues of architecture.

How this quality of texture may be best obtained is difficult to decide by arbitrary rules, so each case must be dealt with upon its own merits. A thorough knowledge of materials, stone, brick, wood, cements, etc., a continued practice and actual acquaintance with buildings giving evidence of texture, the manner in which the varying degrees have been obtained, and, further, a thorough knowledge of the æsthetics in architecture as applied to surface treatment, are essential.

The bright and deeper reds, purples and silver grays of some of our bricks, the browns and reds of tiles, and purple, green, and rustic slates, or stone tiles, will give excellent tone and texture to any building when properly used in harmony with surroundings.

LEGAL DECISIONS OF INTEREST TO THE ARCHITECT

These decisions will appear monthly and will be edited by Mr. John Simpson, the well-known lawyer.

Final Certificate.

IN an action for the balance due under a building contract it appeared that the building was not in fact completed at the time a paper, which the plaintiff claimed was a final certificate, was delivered to the owner and the evidence tended to show that neither the Architect nor the parties to the contract themselves regarded the work covered by the contract as completed. The other certificates had been given to the plaintiff contractor, and according to the testimony of the Architect it was usual to give certificates of this character to the contractor, and not to the owner. The president of the defendant company testified that the paper was made at his request for the specific purpose of delivering it to the bank as a memorandum of the amount of money which had been paid on the building, and for no other purpose. The New York Appellate Division was of the opinion that it was a question of fact for the jury as to whether the paper delivered by the Architect to the owner was a final certificate within the meaning of the contract, or a mere memorandum as claimed by the defendant. Judgment for the plaintiff was therefore reversed and a new trial ordered. H. P. Sickles Co. *v.* McCurdy & Norwell Co., 151 N. Y. Supp. 906.

Negligence, Without Proof of Damages, No Defense to Action for Architect's Services.

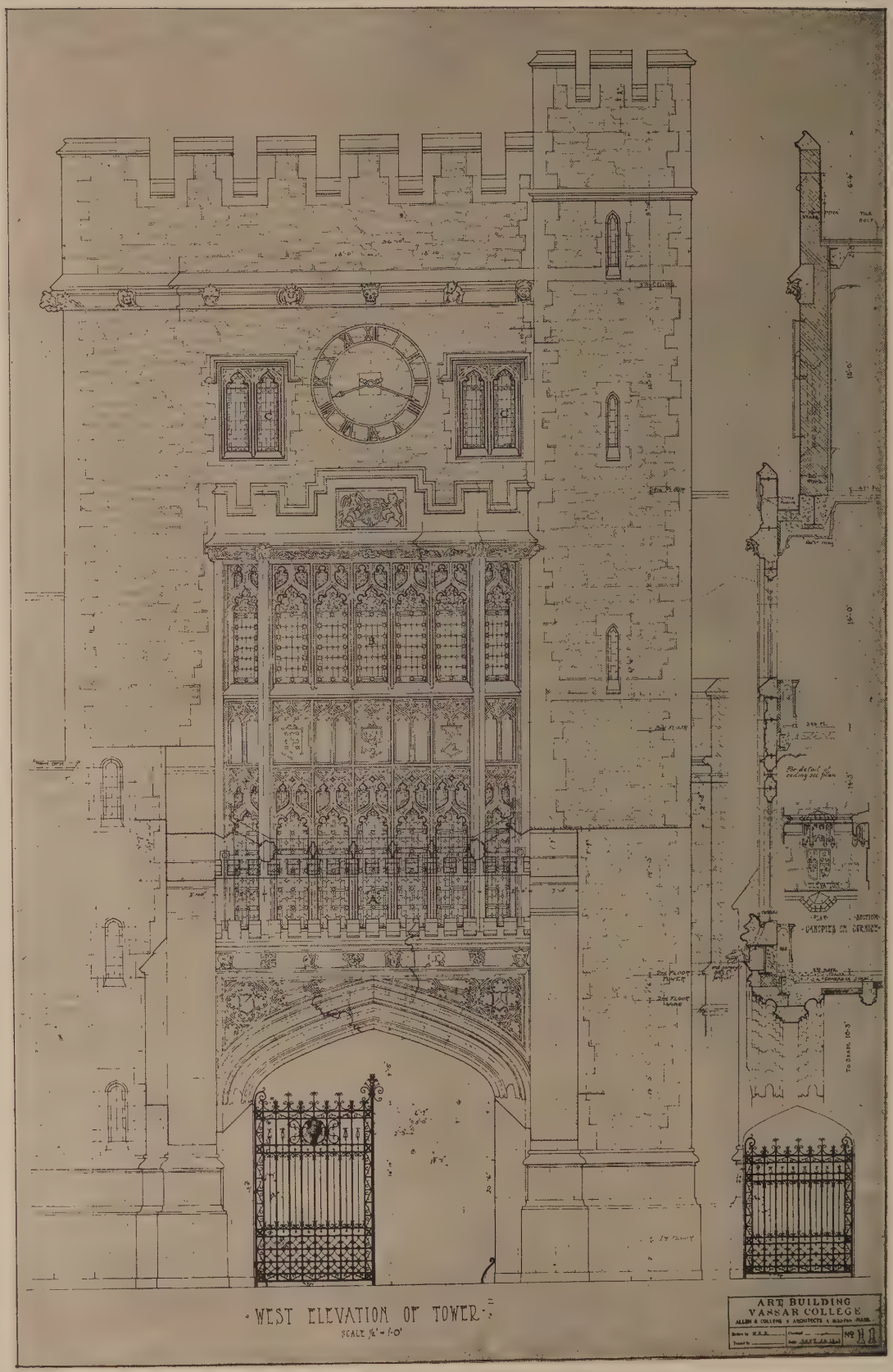
In an action for a balance due the plaintiffs as Architects for services in preparing plans and specifications of certain alterations in a dwelling house for the defendant for an agreed price of 10 per cent. of the costs and disbursements, the defendant's answer alleged negligence on the plaintiffs' part in superintendence, by reason of which inferior work and materials were allowed to be used, but it did not allege any specific amount as damages.

At the trial the plaintiffs proved the agreement, the cost of the work, their disbursements, the completion of the alterations, the issuing of the final certificate, and that the defendant had thereafter entered into possession of the dwelling, resided therein with his family for a considerable time, and paid part of the plaintiffs' bill. Evidence on behalf of the defendant was then admitted over the plaintiffs' objection to show certain defects in construction, evidenced by shrinkage of woodwork some time after the defendant had taken possession of the premises, and in other ways, due to the plaintiffs' negligence in supervision. No evidence was given of any amount of damages thereby, suffered by the defendant.

The case was tried throughout on the theory that, in an action to recover an agreed price for alleged completed services, negligence by the plaintiffs in the performance of the services, irrespective of the amount of damages thereby caused, defeats the entire cause of action, and evidence by the plaintiffs to show the small amount of damage was excluded. On appeal, the New York Appellate Division held that this was error. Otherwise, negligence, however innocuous, would defeat a recovery, no matter how extensive or otherwise meritorious the services may have been.

An Architect, where supervision is part of the duties assumed by him under the contract of employment, is bound to exercise due care in the performance of such duty, and negligence on his part gives the employer a cause of action for damages. Such a cause of action in matter of recoupment and counterclaim, and not matter of defense. The defendant having accepted the alterations and taken possession, the services had been terminated, and all that sur-

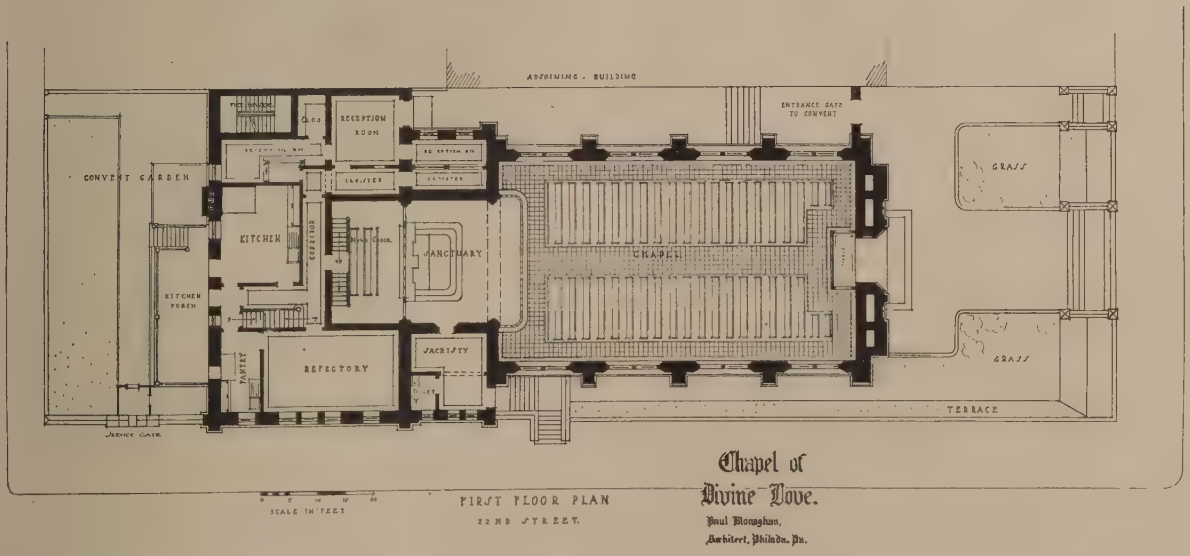
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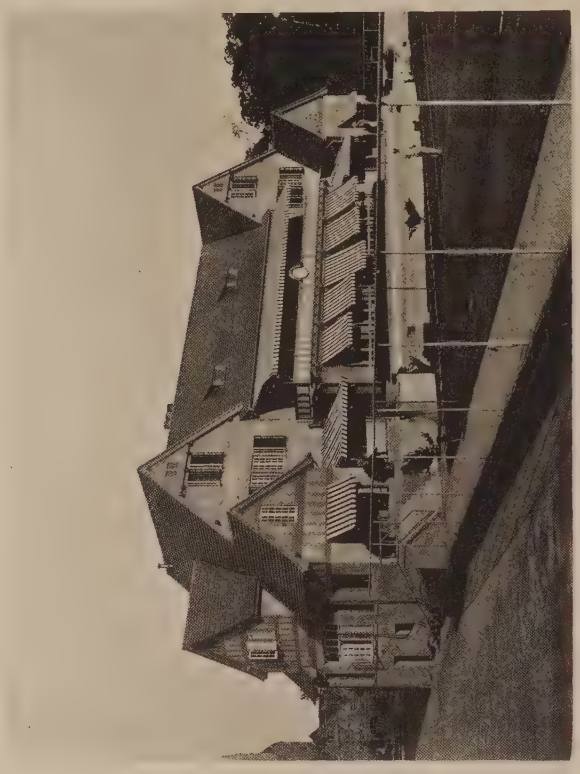
WEST ELEVATION OF TOWER, TAYLOR HALL AND ENTRANCE GATE, VASSAR COLLEGE, POUGHKEEPSIE, N. Y. (Plates XCIX-CII).
Allen & Collens, Architects.



Wrought Iron Sanctuary Screen.



CHAPEL OF DIVINE LOVE, PHILADELPHIA. Paul Monaghan, Architect.









THE ARCHITECT'S SCRAP BOOK—HOUSES AT FOREST HILLS, LONG ISLAND. WEST SIDE TENNIS CLUB HOUSE AT TOP.

(Continued from page 231)

vived was a liability for any damages resulting from negligence. The facts proved by the defendant not constituting a defense, the judgment for the defendant was reversed, and judgment directed for the plaintiffs for the amount claimed, with costs. Lindenberg *v.* Hodgens, 152 N. Y. Supp. 229.

LIABILITY FOR LOSS CAUSED BY STRIKES.

A building contract contained a clause whereby the contractor agreed "to use labor only of a recognized labor union, having affiliations with labor unions and other building trades, in order to avoid strikes and disagreements during the performance of this contract." It was further provided that: "Should the contractor be delayed in the prosecution or completion of the work by * * * combined action of workmen in nowise caused by or resulting from default or collusion on the part of the contractor, then the time herein fixed for the completion of the work shall be extended for a period equivalent to the time lost by reason of any or all of the causes aforesaid." The contractor did employ union labor as he had agreed to do, but, notwithstanding, a strike occurred among his workmen, which as he claimed, was the cause of delay which led the owner to take over the work. In an action on the contractor's bond, the defendant relied on the above quoted clause of the contract, alleging that the strike was not caused by any action of his. The plaintiff offered evidence which the jury believed showed that the strike was in reality caused by the acts of the contractor in that, while professing to pay union wages, and in form doing so, he would, subsequently, by some subterfuge take back part of the wages, thus in effect paying less than the union scale of wages, and that it was in consequence of these practices that the strike was ordered. The surety's bond provided that it should not cover loss resulting from strikes.

It was held by the New York Appellate Division that the bond only exempted the surety company from liability for such strikes as were specified in the contract as those for the consequences of which the contractor was not to be held liable. Judgment for the plaintiff, however, was reversed and a new trial ordered for error in the exclusion of evidence. The defendant offered proof that the contractor in fact paid full union wages, and that the strike resulted from no fault on his part, but from his refusal to submit to unlawful demands and exactions on the part of representatives of certain labor unions. This evidence the Court held to be clearly competent and the defendant was entitled to have it placed before the jury. Riviera Realty Co. *v.* Illinois Surety Co., 165 N. Y. App. Div. 114.

RECOVERY FOR SERVICES WHEN ARCHITECT WRONGFULLY DISCHARGED.

Action was brought against the owners of a building on a written contract to plan, design, and inspect the construction of and to superintend and inspect the installation of fixtures to be placed in the building for a commission of 5 per cent. on the actual cost. The contract provided that "if for any reason" the defendants should not install the fixtures the commission to the Architect should not exceed 4 per cent. The plaintiff alleged that, after he had done a large portion of the preliminary work, the defendants discharged him and subsequently employed another person, who completed the work, and that the defendants had installed all the fixtures covered by the contract at a cost of about $200,000.

The New York Appellate Division held that the sole question in the case was: Did the contract impose on the defendants any obligation whatsoever? The question was not whether the defendants could have abandoned the projected work, or whether they could have discharged the plaintiff for sufficient reasons, but whether they could arbitrarily or capriciously at any time deprive the plaintiff of the right to earn the agreed compensation, notwithstanding the defendants themselves continued the proposed work to completion. The fact that the contract contained no express covenant on the defendants' part was immaterial. In every contract there is an implied undertaking on the part of each party that he will not intentionally do anything to prevent the other from carrying out the agreement on his part. In the contract in question the laws implied a covenant on the defendants' part that the plaintiff should have an opportunity to earn his compensation, provided the projected work was proceeded with; and so long as the plaintiff observed the express and implied obligations imposed upon him, such a covenant necessarily arose out of the grant to the plaintiff of the privilege to earn the compensation agreed on, and any wrongful act of the defendants destroying such privilege was a breach of the contract, which relieved the plaintiff from further performance on his part. In this situation the plaintiff was entitled at his election to recover on *quantum meruit* under an implied contract for the value of the services he actually rendered, or for compensatory damages for the loss he sustained by the defendants' breach. Judgment for the defendants was therefore reversed and a new trial ordered. Zadek *v.* Olds, Wortman & King, 151 N. Y. Supp. 634.

ARCHITECTS' SERVICES—EVIDENCE OF COST OF BUILDING.

In an action for an Architect's fee the plaintiff claimed 5 per cent. of the costs of the building. He testified that in his opinion the building cost $12,500. One of his witnesses valued it at $12,000, another at $15,000 or $16,000, and a third at $18,500. A witness for the defendant valued it at $12,000. The trial judge charged the jury that the plaintiff was entitled to $900, or 5 per cent. upon $18,000, or else to nothing. "Hence there will be no room for compromise, no room to speculate, and no occasion to calculate," to which the defendant excepted. On appeal from a judgment for the plaintiff, the New York Appellate Court held that the plaintiff was entitled to recover, if at all, 5 per cent. on the cost of the building as established by the evidence. The estimates of the various witnesses as to the cost of the building varied from $12,000 to $18,500. It was within the province of the jury to have rendered a verdict for 5 per cent. of the minimum amount. The jury having found in favor of the plaintiff, a judgment for at least $600 should be sustained; but in fixing the minimum amount at 5 per cent. on $18,000, or $900, the Court determined a question of fact which was clearly an issue for the jury. The judgment was reversed, and a new trial ordered, unless the plaintiff agreed to reduce the judgment to $600. Bernstein *v.* Taub, 148 N. Y. Supp. 23.

AUTHORITY TO EMPLOY ARCHITECT BY CHURCH CORPORATION'S AGENTS.

A church corporation contemplated certain improvements on the church. At the request of a vestryman and the rector, an Architect submitted certain sketches. The rector wrote the Architect that no one had authority to appoint an Architect except the building committee, whose

(Continued page 237)









THE ARCHITECT'S SCRAP BOOK—HOUSES AT FOREST HILLS, LONG ISLAND.

(*Continued from page 235*)

action would have to be ratified by the vestry before plans could be adopted or an Architect appointed. On August 25, 1908, the Architect replied that he understood that the work he was then doing was done on his own responsibility at the request of a vestryman. On October 5, 1908, the vestry resolved that the scheme for making specified improvements be authorized at a cost not to exceed $15,000. After this the Architect was employed by the rector to prepare plans and specifications and supervise repairs connected with other work, for which he was paid by the church corporation. On March 8, 1909, the rector presented certain incomplete plans to the vestry, which were approved, and later the vestry authorized certain of the specified improvements, the cost to be defrayed by one desiring a memorial, and the other expenses not to exceed $10,000, covered by money contributed through the rector for that purpose. The Architect then offered to do the work on conditions that were not accepted by the rector or by the church. In an action for his services the New York Appellate Division held that for the work authorized, which included the Architect's compensation for the plans, the church expressly provided that it should be at no expense, and that there was no ratification on its part, either by resolution or otherwise, of any employment by the rector or by the vestryman, so as to entitle the plaintiff to recover for his services against the corporation. Barney *v.* Rector, etc. of Grace Church, 147 N. Y. Supp. 1,073.

Recovery for Architect's Services.

In an action to recover $300 and interest for services as an Architect in drawing plans for an apartment house, the Court found that no price was mentioned when the plans were ordered. If there was any competent evidence that they did not exactly comply with the law, the deviation was so slight that an alteration could easily have been made, and the Architect had been given no opportunity to make such alteration. He was held entitled to recover the sum sued for. Klemm *v.* Hermann, New Jersey Court of Errors and Appeals, 92 Atl. 51.

Sufficiency of Performance of Services by Architects.

A contract for the employment of Architects stipulated that the plans and specifications were to be accepted by the owner in writing, and that the contractor procured by the Architects was to be satisfactory to the owner. The Architects prepared plans and specifications and found a contractor who would construct the building for less than the price agreed upon. The specifications, though not accepted by the defendant in writing, were satisfactory to him and were approved by him. There was no evidence that the contractor procured was in any sense objectionable. The owner rejected the contractor offered. In an action for the Architects' services, it was held that they were entitled to recover a reasonable compensation for their services rendered and damage arising from a prevention of complete performance. Rousseau *v.* Cohn (Cal.) 129 Pac. 618.

Compensation for Extra Work in Superintending Construction.

In an action for extra compensation for superintending the construction of a building it appeared that the plaintiff had expressly contracted to superintend the construction in consideration of a lump sum; but the owner made changes during the progress of the work requiring a longer time to complete the building than originally contemplated, and the plaintiff did the extra work with the owner's knowledge. It was held that he could recover compensation for the extra work though the owner did not act fraudulently in making the changes. It was not necessary for the plaintiff to give the owner notice that he expected additional compensation for his additional services in order to recover therefor. Smith *v.* Bruyere, Texas Civil Appeals, 152 S. W. 813.

TAYLOR HALL, VASSAR COLLEGE, POUGHKEEPSIE, N. Y.

ALLEN & COLLENS, ARCHITECTS

(Plates XCIX-CII).

TAYLOR HALL is the gift of Mr. and Mrs. Charles M. Pratt to Vassar College in memory of the services of Pres. James M. Taylor, who resigned from Vassar College in 1914.

The building is designed as an entrance gateway to the college, and also a connecting link between the library building to the north, and the chapel building to the south.

It is an art building pure and simple, with exhibition halls, ateliers, and a large lecture hall where lectures on art are held.

The exterior of the building is of Gothic to correspond with most of the buildings at Vassar College. The trim is limestone and the ashlar Weymouth seam faced granite. The main feature of the exterior is the tower on the axis of the entrance to the college grounds. This tower contains the art library and the administration offices and, in the upper stories, an exhibition room and an atelier. The small feature to the north of the tower has, on the lower floor, apartments for two or three professors and above this the small cast room.

The main part of the building extends to the south of the tower. On the first floor underneath the arcade, one enters into a marble staircase hall, from which the stairs lead to the exhibition rooms in the second story, and to the cloak and toilet rooms in the basement. On this first floor are two long exhibition rooms where etchings and small paintings are shown. One of these acts as a connecting link between the main entrance to the building and the secondary entrance, which latter leads directly into the large lecture hall. This lecture hall starts at the level of the first floor, but has graded seats so that the platform is practically at the basement level.

On the second story in the main part of the building is an ornamental staircase hall. This room is paneled in oak, has a marble floor and old English stucco ceiling. The main cast room opens directly off this hall.

Over the lecture room is the long art gallery for the hanging of paintings. This room is finished with brownish wall covering, which forms a beautiful background for the paintings. The woodwork throughout is of oak, and is of a soft grayish brown. The builder was The Whitney Company of New York.

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"ARCHITECTURE" SERIES OF MEASURED DETAILS, NO. 39

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EDITORIAL

MAKING THE FINE ARTS INTO A BUSINESS—FIXED PRICES

WE would like to head this editorial "Can the Fine Arts be Made a Business—You Bet They Can," but we do not dare to do it in such a sober and dignified publication, but two such instances of keen business sense—even sharp business sense—have recently come to our attention that we want the Architects to learn how they are neglecting their opportunities.

The first instance was called to our attention by the editor of the house organ of a Manufacturers' Association. He received a letter bearing the letter head, "Jones & Smith, Architects, Kansas City" (Jones & Smith being fictitious names invented by us because of our desire not to further the advertising campaign of men who have not offered a similar opportunity to this magazine), and was accompanied by an unstamped envelope, addressed to "Jones & Smith, Advertising Department, 500 Some Building, Kansas City, Mo." So well organized an office (with an Advertising Department) must have also a Publicity Department, a Business Getting Department, and it may be a Designing Department, too. The letter follows:

"Dear Sir:

We are mailing you, under separate cover, a prospectus showing book of plans which we expect to issue in the near future.

It has occurred to us that we might to our mutual advantage, incorporate in the text of this publication, an article written from the point of view of an architect, showing the advantage of the use of your material. This article would appear as a part of the text of the book, and would in no way be connected with or refer to the advertising pages.

Our thought was to publish such an article as you should dictate. This without cost to your manufacturers. We propose to publish this book and guarantee a circulation of 10,000 or more within one year.

By referring to our contract, copy of which is enclosed, you will see that such publicity will be very valuable to the association, and if incorporated in our advertising pages, would be at the cost of perhaps several hundred dollars.

We believe we can afford to carry the article as above outlined, if you will place an order with us for a quantity of these books. We will make you a price that is fair and you can dis-

tribute these in a way that will give you the benefit of this publicity at practically no cost to your association.

If this plan, as outlined, meets with your approval kindly let us hear from you, and we will go into the matter more fully,

Yours very truly,"

This letter must be one of the best business propositions which ever emanated from an Architect's office. The proposition to guarantee a large circulation is delightful, and in fact, if the association approached in the letter would take the whole 10,000 copies instead of "a number," Messrs. Jones & Smith would fulfill their guarantee instantly and would have given the publicity they offer at a price that is fair.

Their proposal is as novel as it is näive, and of astounding effrontry. We would like to say more about it but we think their letter says enough. Let us proceed to our second example.

This is the case of a very well known man who constructed a large state building. The building was completed, or nearly so, when he was approached by one of his acquaintances, a sculptor, who made the suggestion that the building would be much improved by a liberal use of statuary. The Architect agreed that this was true, but objected that he had no appropriation with which to purchase sculpture. The sculptor replied that he would get such an appropriation if the commission were awarded to him, to which proposal the Architect assented, and even, we are told confirmed his acceptance of the proposition in writing. The sculptor at once proceeded to the State Legislature, hob-nobbed with the legislators, ate with them, drank with them, lived with them, until he got an appropriation of $150,000 for the sculpture; the contracts to be placed through the Architect at the usual commission. Time wore on and the enterprising sculptor awaited with eagerness instructions to proceed with the work. Able to contain his enthusiasm no longer, he called on the Architect, only to find that a large portion of the sculpture had already been contracted for with other men, a thing which he considered a clear violation of his agreement. Which it was.

He begged, argued and threatened, finally securing (by repeated references to the written agreement) the commission for a part if not all of the work.

We have several reasons to believe this story authentic, most of which need not be quoted, but the best one is that it was told us by one of the parties involved.

Now in the face of such instances as those quoted above, can we believe that a knowledge of business is incompatible with the practice of an art? The names of the Architects "Jones & Smith" are not well known to other members of the profession, but the Architect and sculptor who entered into the agreement given in the second instance, are men both well known in their professions, and the building which was thus "decorated" is likewise familiar to American Architects. There is probably nothing in either instance which is crooked or unfair, perhaps nothing which is unethical, but they do not illustrate the sort of practice which commends itself to most members of the honorable professions of architecture and sculpture, and if they were not so absurd would be almost tragic. However, they prove that some of our architects are business men, you bet.

SOME months ago there appeared in "ARCHITECTURE" an editorial concerning the "or equal" clause in specifications. It was written because a number of manufacturers have been vehemently insisting that the Architects should specify materials by brand and permit no substitution; the advertising campaign conducted for this purpose came to the attention of "ARCHITECTURE," and after making some little study of the situation, we felt that it was impossible to support the position taken by the manufacturers, because of the tendency of a large number of them to charge higher prices where no substitution was permitted, than they were accustomed to charge otherwise; or, as the manufacturers would perhaps like to have it stated, their regulation prices were fixed, but were sometimes lowered to meet competitive figures. As it is the Architect's duty to secure for his client the lowest possible prices, as well as the best possible materials, the "or equal" clause is almost a necessity, especially in the cases of such materials which are not patented and where competitive lines of approximately similar qualities and prices are obtainable.

We are glad to find that some of the best known manufacturers are beginning to support our view of the situation, and the secret prices and the secret rebates will, we hope, soon become a thing of the past with all manufacturers of standard goods. Several of the better known manufacturers of building materials have adopted this policy, and are advertising the fact. Fiske & Co., with their "Fisklock Brick," the N. & G. Taylor Co., with their "Target and Arrow" roofing tin, and Berry Bros., Inc., with their "Luxeberry" products. We quote a paragraph from Fiske & Co.'s letter regarding the matter.

"The evils of the secret price are so well known to the architectural profession, as a result not only of their own experience but of recent editorials on the subject in the architectural press that we believe they will heartily welcome any effort to get away from this exceedingly annoying and unsatisfactory system. It has long been agreed that the open price was the only proper and up-to-date method of marketing building materials, yet no manufacturers, so far as we are aware, have had the courage to come out boldly and institute such a system. Fiske & Co., Inc., has now done so."

Referring to our editorial, Berry Bros., Inc., write:

"We have fixed staple prices for all architectural varnishes. These prices are uniform throughout the United States and Canada and are at the disposal of the Architects on request. We also wish to say that we have only one price for materials specified under our trade mark name and Architects would be absolutely safe in specifying our goods without "or equal."

Ordinarily we are accustomed to refrain from giving the names of any manufacturers in the text pages of this magazine, but the paragraph below quoted from the house organ of the N. & G. Taylor Co., has convinced us of its desirability in these instances. Quoting our Editorial they say:

"Apropos of the above, some architects may not know that for several years "Target & Arrow" roofing tin has been sold to the roofing trade at a fixed retail price. So far as we can detemine—and we are naturally in close touch with conditions in the tinplate field—no other tinplate manufacturer has yet seen fit to follow this lead we took several years ago. We hold that a roofer is entitled to the same price, whether he buys one box or 100 boxes. We shall be glad to send to any architect, upon request, a copy of our printed price list to the roofing trade, giving our present price, schedule of extras, terms, etc. This fixed-price policy, on which we stand alone in the tin roofing field, protects you against the possibility of overcharge when you specify "Target & Arrow" tin exclusively."

Until reading this paragraph we were not aware that the "Target and Arrow" tin was sold in accordance with the policy we have so long advocated, and the letter from Fiske & Co. indicates a like ignorance on their part, which may be widespread, and we believe so heartily in the open price that we feel it is no more than fair to give to these

companies the credit due them as pioneers in so great an improvement in marketing methods, and from time to time when we are advised of the adoption of this policy by other manufacturers we shall be glad to give them similar credit.

It is a pleasure indeed, to find that such companies of as high a caliber as Berry Bros., Inc., Fiske & Co., Inc., and the N. & G. Taylor Co. have adopted this policy in regard to their materials.

There are of course certain classes of goods which can have no fixed prices; the stone manufacturers, for example, will find it difficult to establish a fixed price on all Ionic capitals; these are usually made to detail and can have no fixed price. Nor do we believe it essential that all manufacturers of similar goods should establish the same price or that any prices should be fixed to eternity, but we do believe that the price quoted an Architect when he specifies any line should be that at which the contractor is able to purchase the goods. Thus the Architect can measure comparative prices of several similar articles and determine which to write in his specifications.

My Dear Forbes:—

As a material man I would like to ask if some Architect will explain the prevalent support of thoroughly unscrupulous and irresponsible middlemen subcontractors through whom the material man must sell his product in a given operation? Why is it that manufacturers of material, who are devoting every effort to further the success of an Architect's work by developing better means for his artistic expression and who are trying so hard to advance the ethics of business relations and keep these upon a high plane of honesty, efficiency and cleanness, should be turned over, when it comes to a contract, to the tender mercies of some thoroughly "shyster" middleman subcontractor, without the resources to purchase a dog biscuit and with a thoroughly attested record of miserably inefficient work?

That this is no exaggerated statement of a general practice, let me here state that I have lately seen three of the most important of recent residential building operations illustrate this in the award of subcontracts. And the Architects cannot advance the plea that the circumstances in the case of these subcontractors were not perfectly well known to them. On the contrary this knowledge was specifically admitted with the explanation that the security of the materialman's account was of no moment or consequence whatever and that he was expected "to protect himself."

No one in these days denies the healthy necessity of self-protection. But is there no reciprocal spirit rightly to be looked for in the affairs of men? Is one class of men to do all and everything to uphold and protect another in the ways that a conscientious material man is expected to do by furnishing only first class material, refusing to fill a purchasing middleman contractor's order for something of inferior quality to be sneaked in without the Architect's knowledge and generally meeting the Architect with cheerfully obliging spirit in the matter of changes *without increased charge*,—all this only to be told that in the matter of his secure payment he can shift for himself, and sell through a good-for-nothing crook or go hang? And this, mind you, after the material man has often spent no end of time and money assisting the Architect in working up his ideas to practical realization in a specific instance. Then "competition, my boy." And competition which leaves the assisting material man to barter with a crook who will show his proposal to his nearest competitor, and shop it till there is nothing left in it for the one who gets it but a law suit eventually for his money.

I pass to the broader aspect of the matter, wherein the Architect's own interests are concerned. Not only does the Architect and his owner not profit a penny in the approval of a subcontractor of the type mentioned, but each and every instance of such approval is a direct encouragement of all in the business of building operations, against which high minded professional men should resolutely set their face. It is unnecessary to consume space particularizing. The members of the profession know what these things are. What they don't know is the fact that their "take all you can get and give nothing in return" spirit toward high class manufacturers of material is directly contributory to the things in the building world which they condemn. Every shyster approved under the .22 caliber mind point of view, which disclaims any obligation of reciprocal spirit in the protection of an honest manufacturer of material, who must be obliged to sell through such an intermediary is a direct encouragement of the bad eggs and lame ducks in the building business, and is a distinct if not disheartening discouragement to all the men of clean practice and high ideals who want to make the business better. And not until the business is better than it is in these particulars will the Architect find surcease for many of his worst troubles and failures.

In closing, the writer is not insensible of the fact that there are many material men who ought to be left to their fate and be "stung" with bad accounts. The sooner they go under, the better. But he also knows many manufacturers to-day who are resolutely refusing to encourage the existence of shyster middlemen contractors by refusing to sell them even for cash down, and with this spirit at large in the higher circles of manufacturing work, it does seem as if the high minded architectural profession of this country, and of New York in particular, could show it some measure of encouragement and support by resolutely quashing with their disapproval the intrusion of the irresponsible tricky subcontractor when brought into the game by the general contractor, and they don't do it.

Yours very truly,

* * * * *

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TWO INCH SCALE DETAILS

BRICK

8⅛"

8⅛"

TERRA COTTA

JOINT

3"

2"

⅛"

1⅛"

JOINT

7⅛"

6"

TERRA COTTA

PLAN

3"

⅛"

¼"

1"

JOINT

TERRA COTTA

JOINT

2½"

½"

JOINT

3"

PLAN

TERRA COTTA CORNICE

2½" PROJECTION

8⅛"

TERRA COTTA

DOUBLE HUNG WINDOW

BRICK

6'-6⅛"

7⅛" 6" 3'-8" 6" 7⅛"

½" RECESS

3"

3'-4⅜"

10'-0½" PROJECTION

TERRA COTTA

½" RECESS

9½"

RADIUS 6'-0⅜"

10'-10"

½" RECESS

TRANSOM

1'-0"

9"

9'-0"

WOOD DOORS

PLAN

8" 1'-0" 5'-0" 1'-0" 8"

PROJECTION 3"

TERRA COTTA

BRONZE SADDLE

IRON RAILING

BLUESTONE

BLUESTONE STEPS

FINISHED GRADE

BRICK

11¾"

TERRA COTTA

BRICK

5½" 4"

TERRA COTTA

BRICK

2⅛" ⅞" 5" ¾" 2⅛" 1⅛" 8"

1¼"

⅜"

2"

3"

FACE OF BRICKWORK



ONE HALF INCH SCALE ELEVATION



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